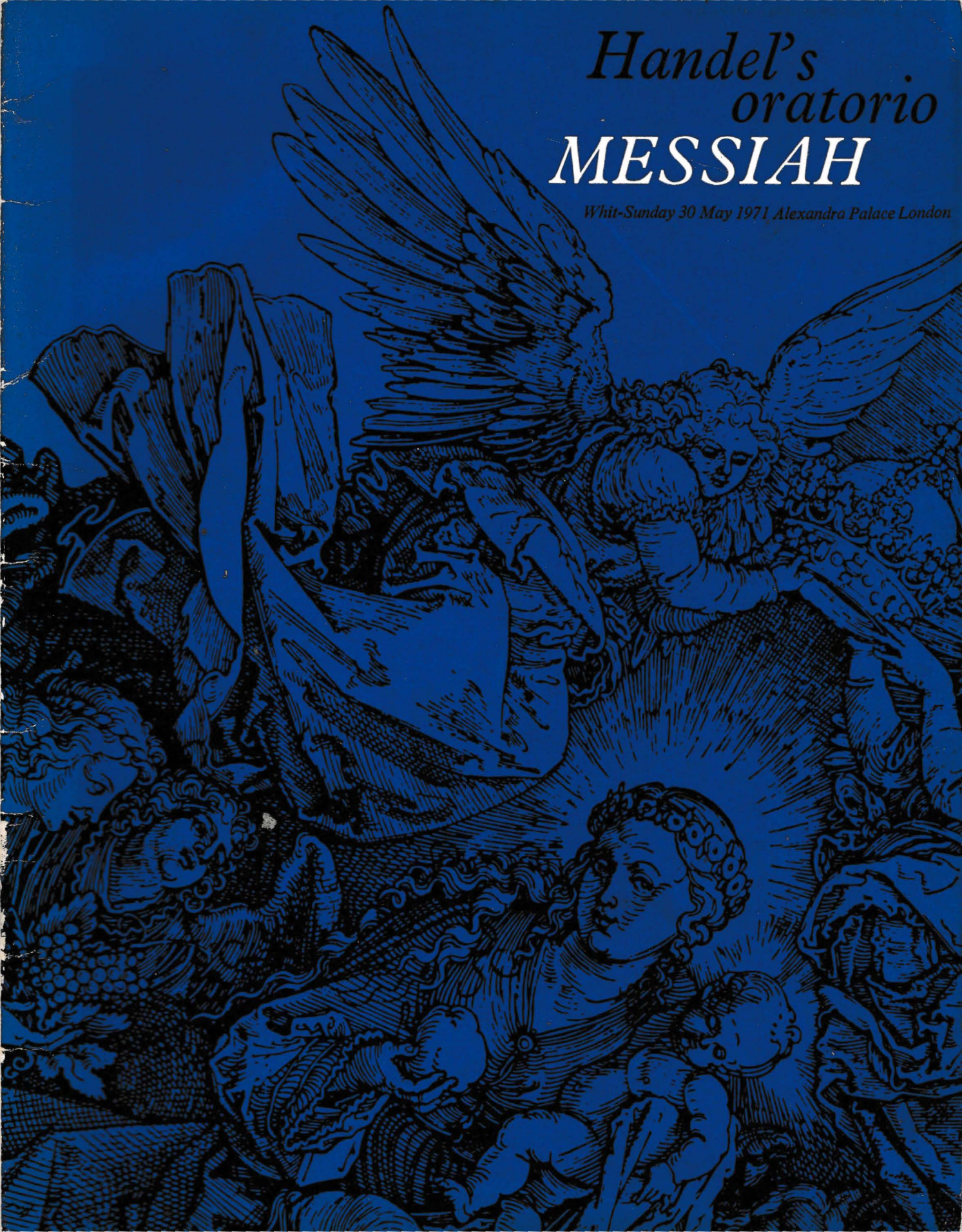

Handel's oratorio
MESSIAH

Whit-Sunday 30 May 1971 Alexandra Palace London

The Alexandra Palace Arts Society
in association with the Arts Council of Great Britain
The Greater London Arts Association
and the Haringey Arts Council
presents

Handel's Messiah

Choir of 1,000 Voices

Soloists
Elizabeth Simon
Maureen Guy
John Mitchinson
Owen Brannigan

with the New Philharmonia Orchestra
Leader: Emanuel Hurtwitz

Conductor

Yehudi Menuhin

Organist: Howard Shelley

Whit-Sunday 30 May 1971 at 3 p.m.
Alexandra Palace, Wood Green London, N.22

General Manager I. G. Watson.
Concert Managers: Adolf Borsdorf, Frederick Clarke

Souvenir Programme 20p

The Alexandra Palace Arts Society

Committee: The Rt. Hon. Lord Somers, Mus.B., (Chairman.)
Mrs. Joyce Butler, M.P.
Sir Hugh Casson, M.A., R.A., R.D.I., F.R.I.B.A., F.S.I.A.
Frederick W. Clarke, F.Ph.S.(Eng.), M.I.D.H.E., (Hon. Treasurer).
Arthur Phillips.
Kurt Rokos.
Felix Aprahamian, (Hon. Secretary).

AIMS AND OBJECTS

1. To promote musical and other artistic activities in the Alexandra Palace and Grounds.
2. To save the outstanding assets of the present building, with particular regard to the preservation and improvement of the Great Hall.
3. To instigate the restoration of the Father Willis Organ.

If you would like to help with the work of the Society, please write to the Hon. Secretary at 8 Methuen Park London N10 2JS.

This concert has been made possible by special help of the following to whom we are very grateful

Felix Aprahamian, Esq.
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Frederick W. Clarke, Esq., FPhS(Eng.)
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Greater London Arts Association
Arts Council of Great Britain
Haringey Arts Council
The Rotaract Club of Wood Green
The B.P. League of Scouts

Roy Slack Esq., B.Mus., and E. T. Chapman Esq., B.Mus., conducted the preliminary Choir rehearsals.

The organ installed specially for this Concert is a one manual and pedal Pipe Organ built on the Willis Junior Development Plan.

Preliminary Choir rehearsals were held at St. Gabriel's Church, Bounds Green, for which we are indebted to the Vicar, The Rev. John A. Batcup and the Parochial Church Council.

The work of co-ordinating the various choirs and building up this one great ensemble has been accomplished by Kurt Rokos.

This concert has been made possible by the generosity, enthusiasm and encouragement of Mr. Yehudi Menuhin, to whom we are deeply grateful.

The Greater London Council wish to make it clear that they are not associated with this performance, as the work of the Alexandra Palace Arts Society is against their decision to "Demolish the present building as soon as possible".

Alexandra Palace

Frederick W. Clarke

Standing proudly on a magnificent site in the heart of Haringey, The Alexandra Palace has the whole of London spread before it. But it was not built as a landmark. It was designed and built as a "Palace for the People", a place of recreation meant to bring pleasure, relaxation and learning to almost every man, woman and child who visited it.

This it certainly did when the Palace was opened in May, 1873, for in two weeks over 124,000 people passed through the turnstiles. Then, in two hours, thirteen years of work were completely destroyed by fire.

However, the success of the Palace had been so convincingly proved during this short reign that rebuilding was started within three months, and it was completed and opened again by the Lord Mayor of London on 1st May 1875.

This was a fantastic feat for a building enclosing seven acres, in which there was a Great Hall 386 feet by 184 feet by 95 feet high, two conservatories, a Concert Hall, a theatre the size of that in Drury Lane, an exhibition hall, a smaller theatre, dining rooms, Banqueting Hall, a post office, kitchens, cellars and administrative offices.

The attractions of the Alexandra Palace were augmented by the beauty of the 220 acres of glorious parkland in which it stands, which included the 'frying pan' race course, running, cycling and sports grounds, cricket grounds larger than Lords, a Japanese Village, the Grove, a circus, restaurants, a swimming bath, boating lake, a fair, archery grounds and gardens.

The Palace was run by a number of companies in succession, and then was in danger of being sold for building when it was bought in 1900 on the advice of Henry Burt by the surrounding local Councils, and was dedicated "for the people of North London."

It was then run by "Trustees" elected by the Boroughs which helped to buy it, but governed by an Act of Parliament which severely restricted their operations.

During the war years it was commandeered altogether, and in both wars suffered badly from neglect and ill usage. In fact so much damage was caused in the last war that parts have never been used since, while the Great Concert Organ, which had just been renovated and had given two glorious concerts, was damaged by damp and vandalism, and has never played since.

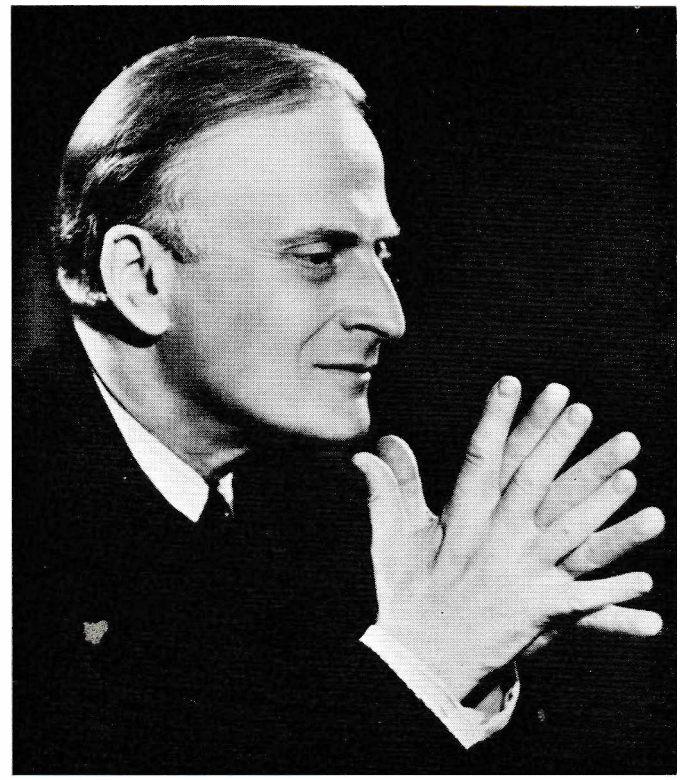
Since the war a great deal has been done to bring the Alexandra Palace and grounds back to their former glory, but the work has been hampered by lack of funds which have had to be carefully allocated by the Trustees.

However, the Banqueting suites have been refurbished, the outstanding skating rink rebuilt, the Panorama Bar rebuilt, the Great Hall reglazed and refloored and heating installed.

Thousands now visit the Alexandra Palace to skate, listen to music, see the exhibitions, the Rose Shows or the pet shows, to eat, drink or just relax.

As a focal point for the Arts and entertainment in North London it is unrivalled. With a competent administration unhampered by the controls which handicapped the Trustees, with access to financial resources and competent architectural and cultural advice, the Alexandra Palace could again give great pleasure and benefit to the people of North London.

Yehudi Menuhin



Yehudi Menuhin is one of those rare men who has become a legend in his own time. He made his debut at the age of seven playing the Lalo Symphonie Espagnole with the orchestra of San Francisco conducted by Alfred Hertz. Shortly thereafter he made debuts in Paris, Berlin, New York and London and his career since then has taken him to almost every country in the world. And as his musicianship developed so did the man until he has become as well known for his glorious playing of the violin as for his great humanitarianism.

Born in New York in 1916 of Russian parents, Yehudi Menuhin began at the age of five in San Francisco the violin lessons for which he had been clamouring for over two years. The three teachers to whom he feels he owes most are Louis Persinger, a pupil of Ysaye; George Enesco, the Rumanian, one of this century's greatest musicians with whom Mr. Menuhin studied in Paris as well as in Rumania; and Adolph Busch the eminent German violinist and musician. Together with this trinity stand many great men who left

indelible impressions upon him as they made music together—Casals, Beecham, Bruno Walter, Furtwängler, Kreisler, Toscanini, Schnabel, Weingartner, Fritz Busch, Kleiber—in fact there is scarcely a great musician whose path has not crossed with Yehudi Menuhin's.

In 1927, following his great successes in Berlin, London and New York he began performing with his sister Hephzibah and initiated those piano and violin sonata evenings which still remain the memorable musical highlights of concert seasons wherever they appear. Their first recordings in 1932 won the national Prix du Disque in France and they have continued to give us the most outstanding interpretations of the violin and piano literature.

Continually extending his activities, his concerts became more frequent until, with the advent of the War, he added hundreds of concerts a year to his usual routine, playing two and three times a day for men and women of the Armed Services of all nations under all conditions, in camps, hospitals and ships on both sides of the Atlantic.

By now he is a genuine citizen of the world, as much at home in India (where he first went at the invitation of the late Prime Minister Nehru in 1952, raising £74,000 for the Famine Fund, then in 1954 and in January, 1969 when he inaugurated the Homi Bhabha Auditorium and gave three concerts as a gesture to the memory of Dr. Homi Bhabha, as he is in London, Paris, Berlin or his native country. As the "Scotsman", said "Any investigator of British musical life keeps coming across the mixture of beneficence, idealism and common sense that informs the actions of Mr. Menuhin . . . America's most valuable export to Britain since T.S. Eliot".

Having relinquished his position as Artistic Director of the Bath Festival with which he had been associated for ten years, in September, 1969 by the gracious permission of Her Majesty The Queen, he inaugurated the first Festival of Windsor. He is also Artistic Director of the annual Yehudi Menuhin Festival in Gstaad, Switzerland. Supplementing his recitals, orchestral engagements and the conducting of chamber music, Mr. Menuhin has also found great satisfaction in recently conducting three Mozart operas. In 1968 he recorded "The Abduction from the Seraglio" with the Bath Festival Orchestra (now re-named Menuhin Festival Orchestra) and fulfilled a great ambition . . . the recording of all nine Schubert Symphonies with his orchestra.

After last year's Messiah performance, the first he had ever conducted, at the Alexandra Palace, Mr. Menuhin wrote: "I cannot tell you what a tremendous experience the Messiah was for me . . . What about making it an annual affair?" This afternoon's performance is the first result of that suggestion.

Elizabeth Simon

Elizabeth Simon's career started with the Award of the Royal Philharmonic Society's Kathleen Ferrier Scholarship. This was followed by her winning both the Premier (City) Prize for all voices, and the Soprano Prize at the International Vocalisten Concours at 's Hertogenbosch. Her studies were at the Royal Academy of Music, and later in France and Germany. The Royal Academy has made her an Associate.

She is now beginning to become known throughout the world. In the past season she sang in performances of Britten's War Requiem in Rome and in Rio de Janeiro. She will sing also in Spain and Switzerland.

Miss Simon has given concerts in at least nine cathedrals from Bath Abbey and Coventry Cathedral to Kings College, Cambridge. She has sung in at least six festivals including the Three Choirs Festival in the West Country of England and the Brass Band Festival.

Maureen Guy

After completing her studies at the Guildhall School of Music and Drama, Miss Guy was offered a contract at the Sadlers Wells Opera Company where she sang many important roles.
Georg Solti, the Musical Director of the Royal Opera House, Covent Garden, gave Miss Guy the opportunity to sing as a guest in the Wagner season there and a year later she was offered a full-time contract as a Principal Mezzo-soprano at the Royal Opera House.
Miss Guy was included in the cast of the recording of *Die Walküre* conducted by Erich Leinsdorf, and also in the famous Solti recording of *Götterdämmerung*.
Since leaving the Royal Opera House, Miss Guy has fulfilled many concert, opera, oratorio and recital engagements and amongst the most important were two recent visits to Israel.
Engagements in 1970/71 have included return visits to Israel, to sing Beethoven's Ninth Symphony with Zubin Mehta, a return visit to Bilbao, *Das Lied von der Erde* in Norway, *Elijah* at the Accademia Santa Cecilia in Rome with Peter Maag, a concert tour of Wales with the London Mozart Players conducted by Harry Blech, concerts throughout the British Isles and a return to her former theatre, the Royal Opera House, Covent Garden, to sing in the Wagner Season.
In March 1971 she returns to the Accademia di Santa Cecilia in Rome to sing in Handel's *Messiah*.

John Mitchinson

John Mitchinson, whose early musical education was at the Royal Manchester College of Music, began his career in London in 1955. Two years later he won the much coveted Kathleen Ferrier and Queen's Prizes and as a result quickly entered the ranks of the most highly considered singers of his generation. Since then he has sung with all the principal orchestras and choral societies of the country and in the last few years he has spent more and more time in visits to undertake important appearances on the Continent.

Mr. Mitchinson was recently heard in important concerts in Rio de Janeiro, Amsterdam, Lisbon, Madrid, Vienna, Brussels and of course London; he also sang the title role in twelve performances in Israel of Stravinsky's 'Oedipus Rex', a work of which he is one of the world's leading exponents. In April 1969 he returned to Israel for a further tour, this time for performances of Beethoven's 'Missa Solemnis' with Giulini. He also appeared at the Taormina and Flanders Festivals.

Mr. Mitchinson will be making a major tour of Australia this summer. The Australian Broadcasting Commission have engaged him for at least twenty concerts. Immediately afterwards, he will be making a a shorter tour of New Zealand.

Owen Brannigan

Owen Brannigan, born in Annitsford, near Newcastle-upon-Tyne, is probably the only singer to have received during his lifetime the tribute of having a street named after him—Annitsford has an Owen Brannigan Drive. In 1964 he was awarded an O.B.E., he is the holder of the Papal Cross, received from Pope Pius XII for his services to Catholic charities, and is Hon. M.A. of Newcastle University.

TV and radio engagements, at home and abroad, demand much of his time and attention (his own show entitled "Brannigan" was produced in colour by Tyne Tees TV recently), but he manages to take an active interest in spheres outside his own career as one of our busiest and most successful singers—he is Vice-President of the North East Association of the Arts and has lately been appointed first President of MidNAG, the Mid Northumberland Arts Group. He is Fellow of the Guildhall School of Music and an Honorary Member of the Royal Academy of Music.

Contemporary composers have not been slow to recognise his talents and have created roles specially for him in their operas: works which include Britten's "Peter Grimes", "The Rape of Lucretia", "A Midsummer Night's Dream" (in which he has recently appeared at the Flanders Festival and at the Maltings, Snape, with further performances planned for 1971 at Snape and Sadler's Wells) and "Noye's Fludde" (which will be re-created in Orford Church for the 1971 Aldeburgh Festival).

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Mr. Menuhin, the New Philharmonia Orchestra,
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Handel's Messiah

Felix Aprahamian

George Frederick Handel (1685-1759) was German by birth, a native of Halle, and an Englishman by naturalisation. Even in these days of musical cosmopolitanism, he may be regarded as the greatest of the international composers, for before settling in England he was already a master of the German, French and Italian styles. The downfall of the Italian Opera in London led Handel to English oratorio and his masterpiece, *Messiah*. A lover of children and a philanthropist, he liberally endowed the Foundling Hospital and what is now the Musicians' Benevolent Fund. Afflicted with blindness and paralysis, he died wealthy, famous and the idol of the English nation, He lies buried in Westminster Abbey.

Messiah, composed in twenty-four days in August and September, 1741, sets a text compiled by Charles Jennens, as colourful a character as Handel himself. It is the only biblical oratorio by Handel based on the New Testament, and although it deals with Advent, Nativity, Passion and Resurrection, unlike his Old Testament and other oratorios and unlike other settings of the Passion, Handel's *Messiah* is contemplative rather than dramatic.

Handel rehearsed *Messiah* in Chester, gave its first performance in Dublin on April 13, 1742, and its first London performance, at Covent Garden, the following year, 1743, on March 23. Since then, for more than two centuries, *Messiah* has been the most popular, the best-loved of all English oratorios. Although initially composed at white heat, *Messiah* has been subject to many revisions: seven years after its composition, Handel was having second and third thoughts about parts of it, so that the original autograph score, now in the British Museum, composed for the vocal and instrumental forces available to him at the time, does not represent Handel's final wishes. Within a few decades of his death, and by the time his masterpiece was becoming known in his native Germany, the baroque orchestra was virtually obsolete and *Messiah* was being re-scored for the "classical" orchestra by Handel's successors, notably Mozart. After that, in the last century, *Messiah* grew in scale with the places in which it was performed. It swelled with vast vocal and instrumental resources to the mammoth performances of the great Handel Festivals given at the Crystal Palace in the earlier years of the present century. The present time is in full reaction against such large-scale performances, and the tendency has been to revert to the smaller numbers of Handel's own day.

It was left to Sir Thomas Beecham, however, to point out as recently as 1959 that this tendency sounded reasonable enough until put to the test of actuality in the great concert halls of the day. "To many ears", he wrote, "the disparity between the size of the hall and the modest sound of the performance appears out of focus." Which brings us to this afternoon's performance. The Great Hall of the Alexandra Palace is one of the few immense auditoria remaining anywhere in which a *Messiah* on the grand, Victorian scale is at all possible and musically viable.

Text

PART ONE

Overture

Recitative *Tenor*

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.
The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.
Isaiah 40. 1, 2, 3

Air *Tenor*

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain. *Isaiah 40. 4*

Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. *Isaiah 40. 5*

Recitative *Bass*

Thus saith the Lord of hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land;
And I will shake all nations; and the desire of all nations shall come.
The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
Haggai 2. 6, 7; Malachi 3. 1

Air *Bass*

But who may abide the day of his coming? and who shall stand when he appeareth? For he is like a refiner's fire. *Malachi 3. 2*

Recitative *Alto*

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, 'God with us'. *Isaiah 7. 14*

Air Chorus and (*Alto*)

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!
Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee. *Isaiah 40. 9, 60. 1*

Recitative *Bass*

For, behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising. *Isaiah 60. 2, 3*

Air *Bass*

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined. *Isaiah 9. 2*

Chorus

For unto us a child is born, unto us a son is given: and the

government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace. *Isaiah 9. 6*

PASTORAL SYMPHONY

Recitative *Soprano*
There were shepherds abiding in the field, keeping watch over their flock by night. *St Luke 2. 8*

Recitative *Soprano*
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
St Luke 2. 9

Recitative *Soprano*
And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the City of David a Saviour, which is Christ the Lord. *St Luke 2. 10, 11*

Recitative *Soprano*
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, *St Luke 2. 13*

Chorus
Glory to God in the highest, and peace on earth, good will towards men. *St Luke 2. 14*

Air *Soprano*
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen. *Zechariah 9. 9, 10*

Recitative *Alto*
Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing. *Isaiah 35. 5, 6*

Air *Alto*
He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. *Isaiah 40. 11*

Air *Soprano*
Come unto him, all ye that labour and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart, and ye shall find rest unto your souls.
St Matthew 11. 28, 29

PART TWO

Chorus
Behold the Lamb of God, that taketh away the sin of the world.
St John 1. 29

Air *Alto*
He was despised and rejected of men; a man of sorrows, and acquainted with grief.
He gave his back to the smiters, and his cheeks to them that plucked

off the hair: he hid not his face from shame and spitting.
Isaiah 53. 3, 50. 6

Chorus
Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him; and with his stripes we are healed. *Isaiah 53. 4, 5*

Chorus
All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
Isaiah 53. 6

Recitative *Tenor*
All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying, *Psalm 22. 7*

Chorus
He trusted in God that he would deliver him: let him deliver him, if he delight in him. *Psalm 22. 8*

Recitative *Tenor*
Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man; neither found he any to comfort him. *Psalm 69. 20*

Air *Tenor*
Behold, and see if there be any sorrow like unto his sorrow.
Lamentations 1. 12

Recitative *Tenor*
He was cut off out of the land of the living; for the transgression of thy people was he stricken. *Isaiah 53. 8*

Air *Tenor*
But thou didst not leave his soul in hell; nor didst thou suffer the Holy One to see corruption. *Psalm 16. 10*

Chorus
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.
Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
Who is the King of glory? The Lord of hosts, he is the King of glory. *Psalm 24. 7-10*

INTERVAL

Air *Soprano*
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *Romans 10. 15*

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world. *Romans 10. 18*

Air *Bass*
Why do the nations so furiously rage together, and why do the people imagine a vain thing?
The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against his anointed. *Psalm 2. 1, 2*

Chorus
Let us break their bonds asunder, and cast away their yokes from us. *Psalm 2. 3*

Recitative *Tenor*
He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *Psalm 2. 4*

Air *Tenor*
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *Psalm 2. 9*

Chorus
Hallelujah: for the Lord God omnipotent reigneth.
The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.
King of Kings, and Lord of Lords. *Revelation 19. 6, 11. 15, 19. 16*

PART THREE

Air *Soprano*
I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God.
For now is Christ risen from the dead, the first fruits of them that sleep. *Job 19. 25-6. I Corinthians 25. 20*

Chorus
Since by man came death,
By man came also the resurrection of the dead.
For as in Adam all die,
Even so in Christ shall all be made alive. *I Corinthians 25. 21-2*

Recitative *Bass*
Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye at the last trumpet. *I Corinthians 25. 51-2*

Air *Bass*
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. *I Corinthians 25. 52*

Chorus
Worthy is the Lamb that was slain and hath redeemed us to God by his blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.
Blessing, and honour, glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever.
Amen. *Revelation 5. 12-13*

The Choir

SOPRANOS

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A number of groups play chamber music together and a string orchestra of about twenty players rehearses regularly. Each week a short recital is given to everyone in the school by members of the teaching staff or by visitors, and from time to time by Mr. Menuhin himself, who comes to the school as often as possible and gives lessons to the violinists.

The house at Stoke D'Abernon stands in grounds of fifteen acres on the edge of the Surrey countryside. It has central heating and a well equipped kitchen. There are two main buildings; the principal music rooms, as well as the dining room and common rooms, are in the Music House and the White House, part of which s the Headmaster's home, which contains the classrooms, art room and play room.

Health is a primary concern, and accordingly the food is of first class quality, expertly cooked. Some physical training is included in the daily routine and the grounds, which include a hard tennis court and a swimming pool, provide an ideal setting for outdoor activities.

The image by which the school is guided is that of an enlarged family, so that the day-to-day life and work of the place is shared between young and old. This also explains why there is no system of prefects and no uniform.

On Sundays those who wish to go to a denominational service are encouraged to do so, while the rest take part in a meeting of worship in the school.

The school has been inspected and recognised as efficient by the Department of Education and Science. Opportunities for the children to perform are first of all provided in the school itself. As they grow older they are able to take part in concerts given to the public.

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